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RUSKIN EXHIBITION.

CATALOGUE OF AN EXHIBITION OF WATER-COLOURS AND DRAWINGS BY THE LATE

JOHN RUSKIN

THE FINE ART SOCIETY
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Revised

PREFATORY NOTE.

THE successful repetition elsewhere, at no great interval of time, of an Exhibition that was originally held in these Galleries, of the works of an eminent English Painter—Mr. Holman Hunt—is evidence that the public is ready to renew its acquaintance with work of established repute and sterling merit; and that after a certain period a fresh public arises equally desirous to see and appreciate. For these reasons an apology for the present Exhibition (a somewhat similar one to which was held in the galleries of the Royal Water Colour Society in 1900) may be deemed unnecessary.

But there are other grounds for a display of Mr. Ruskin's drawings at this moment. Ever since Mr. Ruskin's death in 1900, his literary executors have been engaged upon the preparation of a complete and exhaustive Edition of his writings, and for that reason no drawings from his hand that might be required for the purpose of its illustration could be parted with, even to those most desirous of acquiring them. As will be seen from the volumes which are on view, that work is now approaching completion, and the greater part of the original drawings have been released from any restriction of this kind, and may now be dispersed.

This monumental work has undoubtedly called into being many new students of the artistic side of Mr. Ruskin's nature, and these will doubtless be desirous of seeing his original drawings. That opportunity is now afforded them.

This year is, however, also noteworthy from the fact that it witnesses the expiration of the copyrights of the early editions of several of Mr. Ruskin's books. The bookstalls will be full of new editions by new firms. It is well therefore that there should be here on view both the original pictures of many of the engraved illustrations of the books and the best possible reproductions of them in the above-named edition by Mr. Ruskin's authorised publishers.

The collection that is now being shown also comprises several of the manuscripts of Mr. Ruskin's books, together with a large number of drawings that have not hitherto been shown to the public.

Every stage in Mr. Ruskin's long life, from infancy onwards, was marked by work with the pencil or brush; work which altered markedly as his fancies led him to appreciate one or other draughtsman that appeared to him to be worthy of study, and the visitor will easily trace the steps in his progress towards an end which, however complete others may deem it to be, was never so to the artist himself.

These steps were set out by his pupil, Mr. Collingwood, in the catalogue to the first Exhibition, and with his permission have been summarised here as follows:

(*a*) Childish efforts, maps, and facsimiles of other artists' works (such as Cruikshank's etchings) and boyish studies after the age of thirteen under a master named Runciman. (Nos. 1 and 2.)

(*b*) Early sketches from nature during a tour abroad in 1833, many vignetted in the

manner of the illustrations in Rogers's *Italy*, which Ruskin had just acquired. (Nos. 6 and 7.)

(*c*) Adaptations of Prout's methods in 1835, when he again travelled to Switzerland, Italy, and Venice. (Nos. 4, 5.)

(*d*) Drawings made in 1840 after a breakdown in health at Oxford, when he was ordered abroad as a cure for threatened consumption. Influenced by the hard pencil on grey paper, with lights in body colour, of David Roberts. Much decision of line and evident knowledge of what is wanted, and that obtained without trouble. The tour was through France to the Loire and Auvergne, and by the Riviera to Pisa, Rome, and Naples. Much of the work has an added value from its being of subjects that have been either destroyed or altered out of recognition in the sixty years that have elapsed since they were pencilled. (Nos. 16, 21, 24.)

(*e*) In 1842 Ruskin was pressed to his hardest in his defence of Turner, and it is only natural that his work shews the influence of the great master—at first in attempts after Turnerian brilliancy, later on after the more attainable method of the *Liber Studiorum*, or a variation of the same, which consisted in a slight pencil sketch, firm and emphatic quill-pen work to represent the etched line, and brush-work in brown, on paper usually grey. (Nos. 43, 52.) As years went on the pen-work became finer and the colour more predominant: the solid white, used at first for high lights, invaded the tints and gave

a mystery to the outline, and in ten years more he had found his central style, a manner quite his own, producing beautiful results, inimitable by any method of reproduction. (Nos. 77, 142.) That style in turn developed into the delicate and dainty water-colour painting of his late years; passing through a phase in which the pencil took the place of the pen, useful for getting notes of architectural detail and mountain form, and never quite abandoned.

(*f*) In 1845 he went alone to Italy and drew from the Primitives at Lucca and Florence, and afterwards to Switzerland to look for Turner subjects. (No. 28.) There he met J. D. Harding and with him he went to Venice. In 1846, he made his first serious mountain studies, afterwards used for *Modern Painters* (No. 146), and also some drawings at Crossmount in the Highlands.

(*g*) 1848 saw him studying in Normandy for *The Seven Lamps of Architecture*, and the four following years the *Stones of Venice*. (Nos. 42, 50, 172.) Many of the drawings for the last named have gone to America, but enough remain to show how much downright drawing went to the making of that book.

(*h*) Drawings for the last two volumes of *Modern Painters*. The engravings of these, beautiful though they are, hardly show the originals; though from the book one knows that its author had dwelt upon the aspects of Nature, and had struggled with the problems of art with more than

an amateur's attention. His Aiguilles, and Matterhorns, his Aspen, and his mossy stones (Nos. 123, 165, 158, 209), his repeated studies from the Old Masters, tell all the same tale of passionate interest in the subject and penetrative insight into the situation.

(*i*) Many succeeding summers were spent in obtaining materials for a *History of Swiss Towns*, the drawings for which were full of detail, handled with extremest fineness in some parts and with a breadth extending into carelessness in others. (No. 126.) But this work was never completed, for Ruskin was led into interests of political and social economy, which distracted his attention.

(*j*) It was not until 1866 that he emerged into a still more developed style in another visit to the Oberland, a specimen of which will be seen in "On the Reuss, below Lucerne." (No. 81.)

(*k*) In 1868 he was again attracted by his ancient love for French Gothic to Abbeville, where his work showed a great advance on that which he had previously done for the *Seven Lamps*. (Nos. 56, 68.) The same kind of work was repeated in 1869 at Verona. (Nos. 186, 212.)

(*l*) In 1870 he entered on his duties as Slade Professor at Oxford, established a drawing school there and sketched with his pupils afield as will be seen by Drawing No. 92.

Later years did not show any material alterations in his style, but it may be of interest to note his

further journeys abroad, as from these the dates of some of the late drawings may be ascertained. He was in Venice in 1870, 1872, and 1876-77. In 1874 he visited Assisi, Rome, and Sicily, and made the drawings of Scylla. (No. 180.) Of his work at Venice, Nos. 191 and 203, may be noted.

His serious illness, brought on by his labour in getting together material for his exhibition in these galleries in 1878, put a stop for some time to the use of pencil or brush, but in 1880 he was at Amiens, and in 1882 ordered abroad again for rest: he found a cure in sketching, first at Avallon, in Central France, and afterwards at Lucca, and other places in Italy.

His last drawings were pencil notes of Langdale Pikes and Calder Abbey in 1889.

CATALOGUE.

The prices, which are net and in guineas, can be had on application.

A number of Sketch Books and Manuscripts are shown in cases.

The measurements of the drawings are given in inches, the height first.

1. MAP OF FRANCE, AT THE AGE OF TEN.

   He learnt the use of pencil and brush by drawing maps, of which he was always fond, and in *Laws of Fesole*, recommended the student to do likewise. "John Ruskin, 7th Oct., 1829." 10×7.

2. ETCHINGS FROM GRIMM'S GERMAN STORIES, COPIED BY JOHN RUSKIN, 1830.

   "Cruikshank's work is often incomplete in character and poor in incident, but, as drawing, it is *perfect* in harmony. The pure and simple effects of daylight which he gets by his thorough mastery of treatment in this respect, are quite unrivalled, as far as I know, by any other work executed with so few touches" (Ruskin in *Elements of Drawing*). In advising the young student to copy these etchings, never putting two lines where Cruikshank put one, he spoke from experience of the excellent practice they had given him in his early days.

3. THE DUCAL PALACE, 1835.

   Pencil and body colour on grey. 9½×13½.

4. St. Mark's Place and Giant's Staircase.

Two drawings. Pencil on white paper. $4\frac{1}{2} \times 5\frac{3}{4}$ and $6\frac{1}{4} \times 6\frac{1}{4}$.

5. Street Scene, Rouen, 1835.

Pen. $13\frac{1}{4} \times 9$.

6. The Wellhorn and the Wetterhorn from the Scheideck: and Grindelwald and the Wetterhorn (redrawn).

Two sketches. Pen and body colour on grey. $13\frac{1}{2} \times 10$.

7. Mountains of the Valtelline from the Stelvio Pass, 1835.

A pen and ink recast of his sketch on the spot, with great feeling for the romance of the Alps, but no knowledge yet of their forms. Pen and body colour on grey. $9\frac{1}{2} \times 13$.

8. Eton College, 1831-2.

Pencil. 6×10.

9. Naples, 1841.

Pencil and tint on bluish paper. $13\frac{1}{2} \times 18$.

10. Lady Glenorchy's Chapel, Edinburgh, 1838.

Reproduced in Library Edition. Pencil and body colour on grey. $13\frac{1}{2} \times 8$.

11. End of Market Street, Croydon.

View from his Aunt's door. Reproduced in Library Edition, Vol. I. Water-colour on buff paper. $6\frac{1}{4} \times 8$.

12. MERTON COLLEGE, OXFORD, 1838.

Pencil and body colour on buff paper. 17½ × 10½.

13. STA. MARIA DELLA SPINA, PISA, NOV., 1840.

Pencil and white. Reproduced in Library Edition, Vol IV., *Modern Painters*. Pencil and white on grey. 13 × 19.

14. HIS ROOMS (?) IN BISHOP KING'S PALACE, (?) OXFORD, 1838.

Pencil and white. 10½ × 7.

15. VIEW OF VESUVIUS FROM NAPLES.

Reproduced in Library Edition. Pencil and colour on buff. 13½ × 18.

16. ST. PIERRE, AVIGNON, OCT. 29TH, 1840.

Pencil and tint on grey. 19 × 13.

17. PONTE VECCHIO, FLORENCE.

Reproduced in Library Edition. Pencil and white on grey. 13½ × 18½.

18. THE SOUTH TRANSEPT, MELROSE, JULY 17TH, 1838.

Pencil and body colour on buff. 19 × 13½.

19. NAPLES, 1841.

Pencil and wash on buff. 13½ × 18½.

20. CASTEL DEL UOVO, NAPLES, 1841.

Pencil and tint on buff. 13½ × 18.

21. FLORENCE, NOV., 1841, INTERIOR OF THE PALAZZO VECCHIO.

Pencil and tint on grey. 19 × 13¼.

22. TWO BRIDGES, COBLENZ, 1840 OR 1841.

Pencil and tint. 12½ × 18.

23. ROUEN, 1838.

Pencil and body colour on grey. 14 × 10.

24. SANTA MARIA DEL PIANTO, ROME.

Reproduced in Library Edition, Vol. I.
Pencil and body colour on grey. 13½ × 18.

25. STA. ANASTASIA, VERONA.

Reproduced in Library Edition, Vol. XVI.
Pencil. 9⅜ × 6½.

26. NICE (1841).

Reproduced in Library Edition, Vol. I.
Pencil and body colour on grey. 13½ × 18½.

27. PRENTICE PILLAR, ROSSLYN CHAPEL (1838).

Pencil and body colour on grey. 13¼ × 9¾.

28. THE PASS OF FAIDO.

A sketch in 1845, from nature, of the real scene which Turner's imaginative recollection made into the picture referred to in the note to No. 175. Pen and wash on grey. 10 × 14.

29. PORTRAIT OF MISS ROSE LA TOUCHE.

An example of his pencil work in the 'Sixties. 17 × 11.

30. PICQUIGNY, BETWEEN AMIENS AND ABBEVILLE, 1880.

Water-colour. $4\frac{3}{4} \times 6\frac{1}{2}$.

31. MARKET PLACE, VERCELLI, AND DETAIL OF MOULDING.

Reproduced in *Poetry of Architecture*. Library Edition, Vol. I. Pen and sepia. $6\frac{1}{4} \times 10$.

32. PARTS OF "THE SUN OF VENICE GOING OUT TO SEA"; COPIED BY JOHN RUSKIN FROM TURNER'S PICTURE.

When Turner's picture was exhibited at the Academy, 1843, Ruskin was greatly impressed with its wonderful colour and truth, but especially with the reflections and eddies of the calm water, on which he wrote a well-known page in *Modern Painters* (I. p. 357). Accustomed to write from notes with pen and pencil, he forgot, or ignored, the rule forbidding visitors at the exhibition to copy the pictures. These are the sketches he made, and for making them he was expelled from the gallery. Pencil and body colour on grey. $5 \times 7\frac{3}{4}$.

33. AIX-LES-BAINS, APRIL 3RD, 1874.

Pencil. $4\frac{1}{2} \times 12$.

34. TOWER OF THE GATE OF THE ABBEY OF BADEN.

Pencil. 8×5.

35. SCHAFFHAUSEN.

Pencil. 5×8.

36. THE AIGUILLE AND GLACIER OF BLAITIÈRE, CHAMOUNI, 1849.

The glacier, as he notes on the mount, "showing finest conchoidal riband-structure." One of the *Modern Painters* series. Upper Part reproduced in Library Edition, Vol. VI., *Modern Painters*. Pencil and wash. $9\frac{1}{2} \times 14$.

37. PONTE DELLA PIETRA, WITH THE RIVER ADIGE IN FLOOD, VERONA, 1869.

Ruskin's self-criticism, scribbled on the mount, was given some twenty years later:—"Adige in rather a temper! My best sort of sketching, but, of course, incomplete; wanted shutting off the light on left and some river under the arch." Pencil and brown wash. $6\frac{3}{4} \times 10$.

38. QUICK STUDIES OF MORNING CLOUDS FROM THE FAULHORN, 1846.

Colour.

39. TOMB OF ILARIA DEL CARETTO, LUCCA.

Water-colour. $5\frac{1}{2} \times 16\frac{1}{2}$.

40. ABBEVILLE, 1868.

Colour and pencil. 19×12.

41. FOREST HILL FROM DENMARK HILL, SUNSET.

Water-colour. 8×11.

42. STUDIES OF CAPITALS.

Reproduced in Library Edition, Vol. IX. Water-colour. $9 \times 7\frac{1}{2}$.

43. STUDY OF TREES, 1847.

Pen, brown and blue. The reference to the various kinds of foliage is given in the corner of the drawing. Pen and wash on grey. 20×15½.

44. LUCCA, GUINIGI PALACE TOWER.

Pen and tint on buff. 13½×17½.

45. LAKE OF BRIENZ FROM THE GIESSBACH HOTEL.

Reproduced in Library Edition, Vol. XVIII. Water-colour. 7½×10½.

46. THE SONS OF NOAH, AND FAÇADE OF THE DUCAL PALACE.

Colour. Reproduced in Library Edition, Vol. X., *Stones of Venice*. 19×13.

47. ROCK STUDY IN COLOUR (1868).

7×10½.

48. STUDIES FOR *Stones of Venice* and *Verona*.

In black. On paper 12×9, one inserted.

49. ST. MARK'S, VENICE; ARCHIVOLT (1849).

Water-colour. 19×13.

50. CLOISTERS OF SAN GIOVANI LATERANI, ROME.

Body colour. Reproduced in Library Edition. 9¾×12.

51. LEAF STUDY.

Pencil and colour. 6½×8½.

52. STUDY OF TREES AND ROCK.

Pen and ink and colour. $13\frac{1}{2} \times 8\frac{1}{2}$.

53. IN THE PASS OF KILLIECRANKIE.

Water-colour, 1857. Reproduced in Library Edition, Vol. VII. Water-colour. $11\frac{1}{2} \times 9\frac{3}{4}$.

54. BELLINZONA, 1858.

Two views in colour. Reproduced in Library Edition, Vol. VII., *Modern Painters*. Water-colour. $5\frac{3}{4} \times 8\frac{3}{4}$ each.

55. ASSISI AND PERUGIA: DETAILS.

Colour. The cross on the keystone at Assisi was copied by him for his father's tomb. Part reproduced in Library Edition, Vol. XXIII., *Val d'Arno, The School of Florence*, etc. Pencil and water-colour, on sheet $8\frac{1}{2} \times 5\frac{1}{4}$.

56. ABBEVILLE.

Pencil. Reproduced in Library Edition, Vol. II. Pencil and body colour on grey. 14×20.

57. ARCH OF TITUS, ALBAN MOUNT, AND COLISEUM FROM THE CAPITOL, ROME.

Body and water-colour on grey. $11\frac{1}{2} \times 15\frac{1}{2}$.

58. NEAR FLORENCE (1846).

Sepia. $14\frac{1}{2} \times 20$.

59. TWO DRAWINGS ON GREY PAPER—BEAUVAIS AND ABBEVILLE.

Water-colour. $4\frac{3}{4} \times 6\frac{3}{4}$. Pencil and body colour on grey. $4\frac{3}{4} \times 6\frac{3}{4}$.

60. STUDY OF PRIMROSE.

Water-colour. $7\frac{3}{4} \times 6$.

61. THE FAMILY OF PAUL VERONESE, 1859.

Pen and ink, a copy from the picture at Dresden, described in *Modern Painters*, Vol. V., "The Wings of the Lion"; "He wishes to represent them as happy and honoured. The best happiness and the highest honour he can imagine for them is that they should be presented to the Madonna, to whom, therefore, they are being brought by the three virtues—Faith, Hope and Charity," &c. Library Edition, Vol. VII. 11×13.

62. NORTH-WEST PORCH OF ST. MARK'S, VENICE.

Water-colour. 25×30.

63. THUNDER CLOUDS, TURIN.

Water-colour. 9×21.

64. BOLOGNA (1846).

Sepia. 13×19.

65. THUN; TWO STUDIES, 1854.

Water-colour on grey (blaish). $4\frac{1}{2} \times 6\frac{1}{2}$. $4\frac{1}{2} \times 8$.

66. THE VINE ANGLE, DUCAL PALACE, VENICE.

Original drawing for *Stones of Venice*, II., plate 19. Two of the sons of Noah under the Vine. Library Edition, Vol. X. Water-colour, 10×7.

67. DESIGN FOR WINDOW OF OXFORD MUSEUM.

Pencil and water-colour. 13×11.

68. ABBEVILLE, ST. WULFRAN'S AND THE RIVER.

Water-colour. 13½×20.

69. PART OF GRINDELWALD LOWER GLACIER, 1846.

"Showing the sharp-edged ridges produced by fusion on crevasse-sides." Pencil and water-colour. 9¾×13¼.

70. EVENING, ISOLA MADRE, 1845. MORNING, OLD MAN OF CONISTON (ABOUT 1876).

Colour, so framed by himself. Water-colour. 6×8. Water-colour. 7×10½.

71. SKETCH FROM FRA ANGELICO AT PERUGIA (? 1874).

Water-colour. 9¼×7¼.

72. GENEVA.

Water-colour. 9×15.

73. ANGLE OF THE DUCAL PALACE, VENICE, 1869.

Pencil and tint, engraved in *Verona and other Lectures*. See also Library Edition, Vol. X., *Stones of Venice*. Pencil and wash. 19×9¾.

74. THUN.

Water-colour. 15×20.

75. STUDY, AFTER TURNER'S PAINTING OF TOURS.

Pen and body colour. 9½×14.

76. PISA, PALAZZO GAMBACORTI, ON THE LUNG ARNO.

Water-colour on grey. 18×13.

77. ITALIAN VILLAGE.

Illustrated in Library Edition, Vol. I. *Poetry of Architecture*. Pencil and wash on grey. 9×11.

78. SIERRE.

Pencil. 5½×8.

79. PENCIL DRAWING OF FIGURES OF SAINTS.

Pencil and wash. 17×11.

80. APSE, DUOMO OF VERONA, AND OTHER DETAILS; MAY 12TH, 1846.

Pen and colour. 13×18.

81. ON THE REUSS, BELOW LUCERNE, 1866.

Reproduced in Library Edition, Vol. I., *The Poetry of Architecture*. Water-colour. 6½×7¼.

82. THE FONDACO DE' TURCHI, VENICE.

Water-colour. 7½×8½.

83. CAPITAL OF THE FOUR SAGES FOR *Stones of Venice*.

Reproduced in Library Edition, Vol XXVIII. Wash. 8½×9½.

84. Arch and Capitals, Fondaco de Turchi.

Pencil and wash. 8½ × 10

85. Schaffhausen, with the Rhine and the Munoth.

Reproduced in Library Edition, Vol. XVIII., *Sesame & Lilies*. Water-colour. 8½ × 15¼.

86. Taormina and Etna, April 26th, 1874.

Pencil and white. 6¾ × 10.

87. Bridge of Kaisers Thal, Rhine, in 1862.

Pencil and wash. 13 × 19.

88. Two Sketches of Geneva, 1862 or 1863.

Pencil and colour. Pencil. 4½ × 6½. Water-colour. 10¼ × 13¼.

89. Details, Fondaco de' Turchi.

Pencil and tint. 5 × 7.

90. Pheasant.

Water-colour. 13 × 20.

91. At Crossmount, Perthshire, 1847.

A study of rock and foliage in his *Liber Studiorum* style, but not carried nearly so far as he was able to do some years later in the "Glenfinlas." Sepia. 18½ × 23.

92. "SKETCH WITH MY PUPILS AFIELD, OXFORD, 1872"; AND ANOTHER SKETCH.

Pencil. 5×8. $4\frac{3}{4}\times6\frac{1}{2}$.

93. NOTES OF SCULPTURAL DETAIL.

Wash. $10\frac{1}{2}\times6\frac{1}{2}$.

94. STUDY OF A TURTLE.

Wash. $5\frac{1}{2}\times7$.

95. VERONA, THREE SKETCHES.

Bridge; pencil. $6\frac{1}{2}\times9\frac{1}{2}$.
Vegetation on the bridge; pencil and tint. $5\frac{1}{2}\times6$.
Arch of bridge; pencil. $5\frac{1}{2}\times9\frac{1}{2}$.

96. VIEW FROM LUCCA, UNDER THE HUNTER'S ROCK.

Colour. Water-colour. $4\frac{3}{4}\times7\frac{3}{4}$.

97. PIER IN THE PORCH OF ST. MARTIN'S, LUCCA, 1882.

Colour. $20\times13\frac{1}{2}$.

98. DRAWING IN IMITATION OF TURNER (1846).

$6\frac{3}{4}\times10\frac{3}{4}$.

99. PORTRAIT OF JOHN RUSKIN, BY GEORGE RICHMOND, R.A., 1843.

Reproduced in Library Edition, Vol. III., *Modern Painters*.

100. THE HOUSE AT DENMARK HILL FROM THE GROUNDS.

Sepia. Reproduced in Library Edition. 10×14.

101. PORTAL OF ST. MARTIN'S, LUCCA.
Reproduced in Library Edition. Water-colour. $4\frac{1}{4} \times 12\frac{3}{4}$.

102. EARLY APRIL MORNING, GENEVA, 1874.

103. SOURCE OF AIRE, MALHAM.
Colour.

104. RELATIONS OF FORM IN ALTERNATING HARD AND SOFT ROCKS, FOUR DRAWINGS.
Pencil and wash.

105. JUNCTION OF GRETA AND TEES.
Pencil. $5\frac{1}{2} \times 8\frac{1}{2}$.

106. A DEAD TEAL.
Water-colour. 9×13.

107. TWO PANORAMAS OF VENICE.
Pencil. $6\frac{1}{4} \times 20$. Water-colour. $8\frac{1}{2} \times 20$.

108. THUN.
Water-colour.

109. THE HIGHEST HOUSE IN ENGLAND.
Reproduced in Library Edition, Vol. I., *Early Prose Writings*. Water-colour. $4\frac{1}{4} \times 8\frac{1}{2}$.

110. STUDY FROM A PAINTING.
Water-colour. $8\frac{3}{4} \times 4$.

111. SKETCH AT GENEVA, 1854.

Water-colour. $5\frac{1}{4} \times 7\frac{1}{4}$.

112. STUDY FROM A PAINTING.

Water-colour. $5\frac{3}{4} \times 3\frac{3}{4}$.

113. CAPITAL OF THE CENTRAL PORCH OF ST. MARK'S, VENICE.

Lithographed in *Examples of the Architecture of Venice*. See also Library Edition, Vol. XI. Pen and wash. $11 \times 7\frac{1}{2}$.

114. A RUSH.

See Nos. 117 and 120. Painted in full colour, of its natural size. $3\frac{1}{4} \times 4$.

115. WHARFE, BELOW THE STRID.

Pencil and tint. 5×7.

116. DRAWING AND PROOF OF MR. RUSKIN'S ETCHING FROM PASS OF FAIDO, "SIMPLE TOPOGRAPHY."

See No. 28. Reproduced in Library Edition, Vol. VI., *Modern Painters*. 5×7.

117. A RUSH.

See Nos. 114 and 120. One of his botanical studies for the Oxford Drawing School and *Proserpina*. Reproduced in Library Edition. Lamp black. $6\frac{1}{8} \times 4\frac{1}{2}$.

118. THE ROCHERS DES FYS.

Pencil and tint. $4\frac{1}{4} \times 6\frac{1}{2}$.

119. PELICAN'S HEAD AND SKULL.

Ruskin's attacks on anatomy in the service of art have been much misinterpreted. He objected to anatomical studies by art students who, he thought, should be taught to observe the living form with its beauty and expression; but for other purposes he himself would study the structure, as in this instance and many others of which this is an example. Reproduced in Library Edition, Vol. XXV., *Love's Meinie* and *Proserpina*. Pencil and body colour on grey. $6\frac{1}{4} \times 9\frac{1}{4}$ each.

120. A RUSH, ENLARGED FOR STUDY.

See Nos. 114 and 117. These three examples show his habit of recurrence to the subject of study, sparing no trouble to get to the bottom of an interesting problem. Reproduced in Library Edition, Vol. XXI. Water-colour. $9\frac{1}{2} \times 6\frac{1}{2}$.

121. SCHAFFHAUSEN.

Pencil. $5\frac{1}{4} \times 8$.

122. ABBEVILLE, 1848.

Water-colour. $11 \times 17\frac{1}{2}$.

123. BAY OF URI, LAKE LUCERNE.

Pen and water-colour (blue) on grey paper. Water-colour. $13\frac{1}{2} \times 20\frac{1}{2}$.

124. LEAFAGE OF THE VENETIAN CAPITALS.

Original drawing for *Stones of Venice*, II., plate 20. Library Edition, Vol. X. Wash. $7\frac{1}{4} \times 5\frac{1}{4}$.

125. THE SIREN LIGEIA.

An enlargement from a coin of Terina, a Greek Colony in South Italy, made to show at an Oxford lecture printed in *Aratra Pentelici*, VI., and figured in plate 17 of that volume. In the course of the lecture Ruskin said :—"'But, at least, if the Greeks do not give character, they give ideal beauty!' So it is said, without contradiction. But will you look again at the series of coins of the best time of Greek art, which I have just set before you? Are any of these goddesses or nymphs very beautiful? . . . The Siren (Ligeia) and Arethusa have well-formed and regular features, but I am quite sure that if you look at them, without prejudice, you will think neither reach even the average standard of pretty English girls." Reproduced in Library Edition, Vol. XX., *Lectures on Art, Aratra Pentelici*, etc. Wash. 10×11.

126. BADEN, SWITZERLAND.

A study pieced together from five separate sketch-book leaves, done independently, and not retouched after mounting. About 1866. Water-colour. 19×14¼.

127. HEAD OF LAKE OF GENEVA.

Water-colour. 8¾×15½.

128. SAN MINIATO, FLORENCE.

Reproduced in Library Edition. Water-colour. 12½×19.

129. AIGUILLES OF CHAMOUNI FROM FOOT OF FLEGERE.

See Introduction, p. 22. Library Edition, Vol. V. Water-colour. 13×18½.

130. CAPITALS AND ARCH.

Colour and pen. Four studies.

131. ANNECY, 1858.

Two pencil sketches. $4 \times 5\frac{1}{2}$ each.

132. LIONS AND TIGER.

Three water-colours on buff paper. $3\frac{1}{2} \times 4\frac{1}{2}$. $3\frac{1}{2} \times 4$. $4\frac{1}{2} \times 5\frac{1}{2}$.

133. ARCH IN THE MAIN STREET OF ASSISI, 1874.

Colour. $7 \times 6\frac{1}{2}$.

134. MILL AT BAVENO, 1845 (with another drawing at back).

Reproduced in Library Edition, Vol. II., *Poems*. Water-colour on green paper. $9\frac{1}{4} \times 5\frac{3}{4}$.

135. TWO STUDIES, IRON WORK, SION, VALAIS, AND KINGFISHER'S FOOT DRIED, 1871.

Pen. $4\frac{1}{2} \times 8\frac{3}{4}$. Water-colour. $3\frac{1}{4} \times 3$.

136. STUDY IN COLOURS OF LARCH BUD (enlarged).

Water-colour. 7×5.

137. SAN MINIATO, FLORENCE.

Pencil.

138. TWO PENCIL STUDIES — FRA ANGELICO'S CONVENT AT FIESOLE, 1874. "SAN DOMENICO FIESOLE," 1874.

7×10 each.

139. TREE AT DULWICH, 1842, AND MATLOCK, 1871.

Colour and Pencil, the former engraved, *Poems*, Library Edition, Vol. II. Water-colour. $7 \times 4\frac{1}{2}$. Pencil. $4\frac{1}{2} \times 6\frac{1}{2}$.

140. ANNECY—"EXAMPLE OF TEN MINUTES' SLOVENLY WORK."

Pencil. 14×8.

141. CA'FOSCARI; CAPITALS OF THIRD STORY, SEPT., 1845.

Brush.

142. THE AIGUILLE CHARMOZ, CHAMOUNI, 1854.

Upper one reproduced in Library Edition, Vol. VI. Water-colour. 5×4. $6 \times 5\frac{1}{4}$.

143. THE VINE "IN SERVICE."

Original drawing for *Stones of Venice*, II., plate 6. "This fragment of one of the archivolts (in St. Mark's) is not to illustrate the thing itself but to illustrate the impossibility of illustration. The ground of it is gold, the sculpture in the spandrils is not more than an inch and a half deep, rarely so much. It is, in fact, nothing more than an exquisite sketching of outlines in marble." Library Edition, Vol. X. Water-colour. 8×5.

144. BY THE WAYSIDE (1858-59).

A study from the foreground of Turner's *Richmond*, for a plate in *Modern Painters*, Vol. V. Library Edition, Vol. VII. "J. Ruskin, after J. M. W. T., 1859." Body and water-colour, size of engraving.

145. A Shell.

Water-colour. $4\frac{1}{2} \times 3$.

145A. A Fern Frond.

Water-colour. $4\frac{1}{2} \times 3$.

146. Mountains of Villeneuve.

Pen and ink and sepia. Reproduced in Library Edition, Vol. VI. 11×18.

147. Etna, 1874.

Water-colour. $6\frac{1}{2} \times 9\frac{3}{4}$.

148. Windows of the Casa Falier, Venice.

Engraved in *Stones of Venice*. Library Edition, Vol. X. Lamp black. $5 \times 8\frac{1}{4}$.

149. Lake of Lucerne.

Water-colour. $5\frac{1}{2} \times 7\frac{1}{4}$.

150. Lauffenburg.

Water-colour. $6\frac{3}{4} \times 5\frac{3}{4}$.

151. Spray of Olive.

Reproduced in Library Edition, Vol. XXI. Pencil. $11\frac{1}{2} \times 6\frac{1}{2}$.

152. Mont Blanc de St. Gervais, 1849.

Engraved in *The Poems of John Ruskin*, Vol. II. Library Edition, Vol. II. Water-colour. $5\frac{1}{4} \times 8$.

153. Vesuvius, 1840.

154. The Scuola di San Marco, 1876.

Colour. Reproduced in Library Edition, Vol. XI.

155. First lay in for Python, 1882.
Water-colour. 6×7½.

156. South Door, Duomo, Verona—a sketch of Verona at Back.
Reproduced in Library Edition, Vol. XIX.
Water-colour. 6¾×5.

157. Outline for Etching for Mezzotint of "Doorhead. Ca Contarini Porta di Ferro" in *Examples of the Architecture of Venice*, 1851.
Library Edition, Vol. XI. Size of original engraving.

158. Chamouni.
Reproduced in Library Edition, Vol. V.
Water-colour. 18×15.

159. Wild strawberry leaves round root.
Water-colour. 4½×5.

160. Vesuvius, 1840.

161. A Vineyard Walk at Lucca. Lower stone-work of Tower, 12th century, 1874.
Colour. 13½×7.

161A. Lucerne
Water-colour. 4¾×7.

162. Details of Carvings for *Stones of Venice*.
Body and water-colour. 6×4.

163. LITTLE CORAL OYSTERS.

"Magnified: J. Ruskin, aged forty-nine. Waste paper." Water-colour. $5\frac{1}{2} \times 8$.

164. LUCERNE, 1866.

Water-colour. $5\frac{1}{2} \times 6\frac{3}{4}$.

165. THREE STUDIES OF AQUEOUS EROSION.

The crest of La Côte, Chamouni; the mountains of Carrara (engraved in *The Poems of John Ruskin*, Vol. II.), and mountains above Lago Maggiore; drawn in study of the problems of artistic geology discussed in *Modern Painters*, Vol. IV. See also Library Edition, Vol. II. Water-colour. $5 \times 8\frac{1}{2}$. $3\frac{1}{4} \times 5\frac{1}{2}$. $3\frac{1}{4} \times 4\frac{3}{4}$.

166. STUDY OF VERONICA OFFICINALIS FOR *Proserpina*.

Lamp black. Reproduced in Library Edition, Vol. XXV. 6×5.

167. IVY.

Colour. Water-colour. $5 \times 6\frac{3}{4}$.

168. THE VALLEY OF CLUSES, SAVOY.

A study in pen and brown, perhaps 1849, of the valley described in *Præterita*, II., II. "... Beautiful always, and innocent, the higher summits by midsummer are snowless, and no glacial moraine or torrent defaces or disturbs the solitude of their pastoral kingdom. Leaving the carriage at Cluse, I always used to walk, through this valley, the ten miles to St. Martin's. ..."—nowadays the railroad to Chamouni. Reproduced in Library Edition, Vol. XXVI., *Deucalion*. Sepia. 9×18.

169. LAUTERBRUNNEN FROM CASTLE OF MANFRED.

Reproduced in Library Edition, Vol. V., *Modern Painters*. Water-colour. $7\frac{3}{4} \times 10$.

170. THE DRYAD'S CROWN.

Reproduced in Library Edition, Vol. VII. Water-colour. $6\frac{1}{2} \times 7\frac{3}{4}$.

171. TOWERS OF CASTLE, THUN.

Pencil and wash on brown paper. 10×9.

172. DETAILS FOR *Stones of Venice*.

Pen and pencil. 14×10.

173. LAUTERBRUNNEN. J. R., 1866.

Water-colour. $6\frac{3}{4} \times 10$.

174. FONDACO DE' TURCHI.

Pen and colour. Two studies. Mount opening. $9 \times 10\frac{1}{2}$.

175. "ROCKS OF THE SLATY CRYSTALLINES." TWO SKETCHES FROM TURNER'S "PASS OF FAIDO."

The upper drawing is a careful translation into black and white of part of a picture by Turner, made in order to illustrate the wonderful imaginative power with which Turner had invented a group of mountains not actually existing at the place, but so true to the character of the real Alps of the St. Gothard, and with so much knowledge of mountain structure that they might have been a transcript from nature. The lower drawing is Ruskin's outline for the etching of the plate in *Modern Painters*, Vol. IV. Library Edition, Vol. VI. Plate 37. See Note No. 28. Water-colour. 5×8 each.

176. PLANT IN WINDOW OF ST. URSULA'S DREAM BY CARPACCIO.

Water-colour. 14×12.

177. PIECES FROM SCULPTURE OF INFERNO, IN PORCH OF ST. MACLOU, ROUEN; FOR *Seven Lamps*, 1848.

Lamp black. Afterwards etched by Cruikshank.

178. SCULPTURE IN SCALA DEI GIGANTI, 1872.

Pencil and wash. 9×6.

179. FOREGROUND DETAIL AT BRANTWOOD.

Black and white; engraved in *The Life of John Ruskin;* Reproduced in Library Edition, Vol. XXV., *Proserpina*. $4\frac{1}{2}\times6\frac{1}{2}$.

180. TWO DRAWINGS OF SCYLLA, 1874.

Pencil. $4\frac{3}{4}\times7\frac{1}{2}$ each.

181. THE SHORES OF WHARFE.

Original drawing for etching after Turner, printed in Vol. III. of *Modern Painters*, and again with the mezzotinting in Vol. IV. See also Library Edition, Vol. V. Size of etching.

182. OLD BRIDGE AT BONNEVILLE.

Pencil and crayon on blue paper with body colour. $13\frac{1}{2}\times20$.

183. GATE OF VERONA, OCT. 31ST, 1876, AND BRIDGE AT VERONA.

Pencil on grey. $4\frac{3}{4}\times7\frac{3}{4}$. Pencil on buff. $4\frac{3}{4}\times7\frac{3}{4}$.

184. VENICE.

Water-colour. $6\frac{3}{4} \times 10\frac{1}{2}$.

185. WILLIAM TELL'S CHAPEL.

Water-colour. $4\frac{3}{4} \times 7$.

186. FIGURE FROM THE TOMB OF CAN SIGNORIO; SCALA MONUMENTS, VERONA, 1869.

Reproduced in *Verona and other Lectures*. Library Edition, Vol. XIX., *Verona and its Rivers*. Water-colour. 15×6.

187. ST. JEAN D'ACRE PILLARS, ST. MARK'S, VENICE.

Water-colour on purple paper. 6×4.

188. THE GLACIER DES BOSSONS, CHAMOUNI, 1874. J. RUSKIN.

Reproduced in *The Poems of John Ruskin*, Vol. II., the black and white, however, failing to give any adequate idea of the fine drawing of the crevasses in perspective. Library Edition, Vol. II. Water-colour. 7×11.

189. SAXIFRAGA GEUM.

Reproduced in Library Edition, Vol. XXI., *The Art Collection at Oxford*. Pencil and body colour on grey. 6×6.

190. CHAIR FROM CARPACCIO'S *St. Jerome in his Study*, S. GIORGIO DE' SCHIAVONI, VENICE, 1876.

Water-colour. $13 \times 8\frac{3}{4}$.

191. GRAND CANAL, VENICE.

Reproduced in Library Edition, Vol. IX. Pencil and body colour on grey. 14×20.

192. ROSES FROM THE DRESS IN BOTTICELLI'S PICTURE OF SPRING.

Water-colour. 4×4¾.

193. VERONA; DETAILS OF THE TOMB OF CAN MASTINO II., NOV. 6TH, 1849.

Pencil and wash. 13¾×9.

194. PEN DRAWING OF A CARNATION, WITH ENGRAVING.

Reproduced in Library Edition, Vol. XV. Size of engraving.

195. WATERFALL NEAR THE REICHENBACH.

His note on the back of this is "Waterfall —and a very mighty one, which nobody knows but me—between the Reichenbach and head of Lake of Brienz—Reichenbach side." Painted perhaps in 1866. Water-colour. 10×6½.

196. STUDY AFTER VANDYCK, MUNICH, 1859.

Sepia and body colour. 19×14.

197. CROSSMOUNT, PERTHSHIRE.

Water-colour. Reproduced in Library Edition. 13×19.

198. THE JURA: "HILL OF HAPSBURG ON THE LEFT; WHITE LINE, A SWEEP OF THE AAR."

Water-colour. $3\frac{1}{4} \times 8\frac{1}{2}$.

and

THE ALPS, SEEN OVER CHÂTEAU OF HAPSBURG, FROM THE JURA SLOPE ON THE NORTH (1862 OR 1863).

Water-colour. $5\frac{1}{4} \times 17$.

199. SOUTHERN PORTICO, ST. MARK'S. PEN DRAWING FOR ETCHING OF MEZZOTINT IN EXAMPLE OF THE ARCHITECTURE OF VENICE, 1851.

Library Edition, Vol. XI., *Stones of Venice*.

200. SEED CANDY TUFT, J. R. 1865, AND ANOTHER.

Pen and wash. 4 × 2 each.

201. CASA DARIO, VENICE.

In *Stones of Venice*, III., 1, he calls this palace an exquisite example of the Early Renaissance School, as applied to domestic architecture, dating about 1486. See Library Edition, Vol. X. Water-colour. $9\frac{1}{4} \times 5$.

202. MONT BLANC.

Reproduced in Library Edition. Water-colour. $4\frac{3}{4} \times 7\frac{1}{4}$.

203. THE GRAND CANAL, VENICE.

Pencil and body colour. 13 × 19.

204. PISA.

Wash on grey. $6\frac{1}{4} \times 9$.

205. BIRCH STEMS AND IVY.

Water-colour. 8×5.

206. PROMONTORY OF TALLOIRES, LAKE OF ANNECY.

Water-colour. $5\frac{1}{2} \times 8\frac{3}{4}$.

207. ST. JEAN D'ACRE PILLAR, VENICE.

Water-colour on purple paper. $11 \times 8\frac{1}{2}$.

208. STUDY OF CLOUDS FOR *The Graiæ* AND THE STAUBBACH, VALLEY OF LAUTERBRUNNEN.

Plate 70, Vol. VII. Library Edition.
Water-colour. $4\frac{1}{2} \times 7$. $4\frac{3}{4} \times 7\frac{1}{4}$.

209. "THE ASPEN UNIDEALISED."

Reproduced in Library Edition, Vol. VI.
Water-colour. 11×8.

210. SHELL.

Water-colour. 4×6.

211. LANDSCAPE.

Water-colour. 4×7.

212. CAN GRANDE'S TOMB, 1869.

Two sketches. Can Grande, equestrian statue; and Head of the Effigy. Library Edition, Vol. XI., *The Stones of Venice*. Pencil and body colour and pencil, body colour and wash, both on buff paper, 7×10.

213. FRIBOURG, 1854.

Pen and ink and colour on blue paper. 11×18.

214. ORVIETO AND ASSISI.

Pencil. 5×8½ each.

215. GENEVA. TWO SKETCHES.

Pencil and wash (slight). 4½×7.

216. CHARTRES AND MUNICH, 1859.

Pencil. 3¾×5. 5×7½.

217. MONT BLANC; AN EXPERIMENT WITH THE CAMERA LUCIDA.

See Introduction, p. 22. Library Edition, Vol. V. Pencil. 9¼×12.

218. S. GIORGIO IN ALIGA, VENICE—SUNSET.

Engraved in *Modern Painters*, Vol. III. Library Edition, Vol. V. Water-colour. 7×9.

219. S. GIORGIO IN ALIGA, VENICE.

Reproduced in Library Edition, Vol. X. Water-colour. 7×9.

220. MOONLIGHT OVER LAGOON, VENICE.

Reproduced in Library Edition, Vol. X. Water-colour. 7×9.

221. VENICE.

Water-colour. 3½×10¼.

222. BRIDGE ON THE ST. GOTHARD.

Pen and slight wash. 5×7¾.

223. PROMONTORY OF TALLOIRES—LAKE OF ANNECY.
Water-colour. 6½ × 10½.

224. IRON WORK AT VERONA.
Water-colour. 9¼ × 9¼.

225. BOLOGNA.
Water-colour. 6½ × 9.

226. JOHN RUSKIN AND W. HOLMAN HUNT.
Photograph.

227. A FEW ILLUSTRATIONS FROM THE LIFE, LETTERS, AND COMPLETE WORKS OF JOHN RUSKIN.

228. PONTE VECCHIO, FLORENCE.
Pencil and Wash. 4¾ × 8.

229. BOURGES (DETAILS), 1851.
Pencil on paper in three tints. 10½ × 7.

230. THE CASTLE, BLOIS.
Pen. 10 × 11¾.

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